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TUFIA IN CHINUA ACHEBE'S *THINGS FALL APART* AND IN HORACE WALPOLE'S *THE CASTLE OF OTRANTO*

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Abstrak: Di artikel ini, peneliti menganalisa Tufia dalam novel *Things Fall Apart* karya Chinua Achebe dan *the Castle of Otranto* karya Horace Walpole. Lantas peneliti menggunakan metode deskriptif dan dramatis yang maksudnya peneliti menganalisa kedua novel melalui penokohnya yaitu dengan menghadirkan tokoh-tokohnya melalui pendiskripsian, diskusi dan laporan aksi-aksi dan dialog-dialog tokoh-tokohnya. Kesimpulannya, penulis dapatkan bahwa kedua tokoh tersebut mengalami tufia/kutukan diakhir cerita.

Kata Kunci: *kutukan*

Abstract: In this article, the researcher analyzes Tufia in Chinua Achebe's *Things Fall Apart* and in Horace Walpole's *the Castle of Otranto*. The researcher then uses descriptive and dramatic method in analyzing the two novels through characterization by which the researcher means to present the characters mainly through description and discussion as well as through reporting the character's speech and action. At last, the researcher draws conclusion that the main characters, Okonkwo and Manfred undergo a tufia/a curse in the end of the story.

Key Words: *curse*

INTRODUCTION

When we talk of literature, we talk of something imaginary, imaginary things which are written in pieces of paper. People call such pieces of paper poem, prose and drama. In these literary works there are many things that resemble a real life. It is true because an author pours his/her ideas through them. Sometimes an author pours his/her ideas by imitating characters in real life which is called mimetic. Sometimes an author gives the readers knowledge such as psychology, sociology, biography through the action of the characters or other elements of literary work.

Talking of elements of literary work, in this case, a prose, they are plot, character, characterization, and setting (Little, 1966:82). When an analyst uses these elements in his/her paper, he then refers to the structural genre. I prefer to analyze the characterization of a character especially the main character in my paper as the main character Okonkwo in Chinua Achebe's *Things Fall Apart* and Manfred in Horace Walpole's *the Castle of Otranto* play a very important role in making the other aforesaid elements alive.

Further, characterization is the way used by an author to develop a character which consists of the presentation of the character's performance, actions, thought, speaking, and the others' response (http://www.tnellen.com/cybereng/lit_terms/characterization.html).

Laurence Perrine, et al, (1993) in their book *Literature, Structure, Sound, and Sense* divides characterization in a literary work in points of view of direct and indirect, conviction, outer and inner development.

Viewed from direct or indirect point, characterization can be direct or indirect. In the former one, an author tells the readers through exposition or analysis, whilst, in the latter one, an author tells the readers through the action of the characters in that the readers conclude from the way they speak, they think as well as they do (Perrine, 1993:67).

Viewed from the conviction point, there are three concepts of characterization. First of all, if there are no essential things for a change, the behavior of the characters is quite consistent in that they stay away of behaving

in different way in any occasion. Second of all, whatever the characters do, they do things due to a motivation though it is perceivable in the very end of the story. Last of all, the characters are similar to those of real life (Perrine, 1993:68).

Viewed from the characters' outer development point, there are flat characters and round ones. Flat characters are marked by one or two characteristics. Therefore, they are easily concluded in a sentence. Round characters are quite complicated. We need more paper for analysis (Perrine, 1993:68).

As to the flat character, there is a special sort of which, that is called the stock character. Such character is commonly seen in any literary work: the vigorous silent sheriff, the genius detective of peculiar habits, the insane scientist who carries out cruel experiments on living human beings, the pretty international spy of unknown background, the funny Englishman with a monocle and an overstated Oxford accent, the good looking brave hero, the beautiful modest heroine, the cruel stepmother, the sinister villain with a waxed black moustache (Perrine, 1993:69).

Viewed from the character's inner development point, there are static and developing characters. There is no change of personality from the beginning to the end for the former one, whilst for the latter one a considerable change of character is noticeable (Perrine, 1993:70).

Further, Perrine (1993:70) gives further explanation about conditions that make the change possible: first of all, the character him/herself who makes it. Second of all, the character is influenced by the surrounding in which he/she is placed. Third of all, he/she changes as time goes.

Instead of the explanation the characterization above, character is fate in that a character's end of life is determined by his/her own deed (Hardy, 1969). The two main characters, Okonkwo and Manfred experience actions which lead both of them to have 'tufia' which then the researcher puts into English 'a curse' (Achebe, 1959:69). The former is cursed by things beyond him. The society in which he lives originally advocates his

actions. As things happen, people change, people way of life change, the society then are against him which lead him to commit suicide. The latter is cursed by a thing within him, ambition of ruling a kingdom by his own side. As he cannot control his ambition he eventually kills his own daughter inadvertently. Though he is not dead, he is cursed by feeling much regret and the loss of his kingdom.

METHOD

The researcher then uses descriptive and dramatic method in analyzing the two novels through characterization by which the researcher means to present the character mainly through description and discussion as well as through reporting the character's speech and action (Little, 1966:89). Thus, what the researcher is going to write in this paper is Tufia in Chinua Achebe's *Things Fall Apart* and in Horace Walpole's *the Castle of Otranto*.

FINDING AND DISCUSSION

Tufia in Chinua Achebe's *Things Fall Apart*

Okonkwo is a man of harsh character. The clan builds his talent, a talent of war which his father doesn't have. He can stand eating the enemy's blood. He heartlessly takes home a human head more than one times even though he is still young whose experiences of killing must not be like those who have been old. He even without being reluctant drinks wine of palm from a person's head. Such characters must fall on a man who has no compassion to others especially in this story to other clan.

He was not afraid of war. He was a man of action, a man of war. Unlike his father he could stand the look of blood. In Umuofia's latest war he was the first to bring home a human head. That was fifth head and he was not an old man yet. On great occasions such as the funeral of a village celebrity he drank his palm-wine from his first human head (3).

Though Okonkwo is as harsh as explained above, however, he has things to be afraid of. It is understood

that his father is a man of compassion and of weakness because of which his hating his father grows. It turns out that his harsh and valor characterization that lead him to undergo a tufia is caused by two things: his clan and his fear of his father's weakness. Consequently, he doesn't like both gentle thing and idle one. And indeed he was possessed by the fear of his father's contemptible life and shameful death (5).

But his whole life was dominated by fear, the fear of failure and weakness..... It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father..... Okonkwo was ruled by one passion-to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness (4).

The clan where Okonkwo lives strongly believes in inner strength, that is, chi which in Chinese term refers to something within human body that gives people energy which can be used to heal physical or mental disease. If his inner energy is sufficient, he has commanding words to his clan. Through his chi, then, he says everything encouragingly which makes the people of Umuofia respect him with a great honor. They follow anything he says.

But the Ibo people have a proverb that when a man says yes his chi says yes also. Okonkwo says yes very strongly, so his chi agreed. And not only his chi but his clan too, because it judged a man by the work or his hands (8).

When another clan has made a great error to Okonkwo's clan, his clan then gives Mbaino, the mistaken clan, an ultimatum between war and the offer of a young man and a virgin as compensation. Umuofia, Okonkwo's clan, sends a great man of honor, a strong one, Okonkwo himself to fetch the offered compensation.

Okonkwo of Umuofia arrived at Mbaino as the proud and imperious

emissary of war, he was treated with great honor and respect, and two days later he returned home with a lad of fifteen and a young virgin. The lad's name was Ikemefuna, whose sad story is still told in umofia unto this day (4).

Okonkwo is a man who believes in the existence of Gods through which he should have had a good character in that he should feel compassionate to others. yet, he acts otherwise. Rather, the gods he makes then he worships encourage him to be a brave man only without having tolerance to other belief. The researcher soon finds out that when a new belief influences the clan, he fights against it all out.

Near the barn was a small house, the "medicine house" or shrine where Okonkwo kept the wooden symbols of his personal gods and of his ancestral spirits. He worshipped with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children (4).

His racial fanaticism is quite unquestionable. He protects a young boy whom he fetches from the other clan safely though next time he is sacrificed as the rule of the custom says so. The following words show his fanatical affection to his clan.

"He belongs to the clan," he told her.

"So look after him."

"Is he staying long with us?" she asked.

"Do what you are told, woman,"

Okonkwo thundered, and stammered.

"When did you become one of the ndichie of Umuofia?" (4)

It seems that his not compassion falls on his own son; he hates looking at his son's being weak the same way he looks at his own father. He wants his son to be the leader of the clan in the future unless his son's head will be broken. Thus, hating looking at his son 's being weak in the society, Okonkwo wishes to transfer his strength to his springs with a grave threat which should not be done by a father to his own flesh and blood.

"I will not have a son who cannot hold up his head in the gathering of the

clan. I would sooner strangle him with my own hands. And if you stand staring at me like that," he swore, "Amadiora will break your head for you!" (10).

Okonkwo's harsh character is out of limit. Regardless his own family, he heartlessly points a gun and triggers it to those weak people, his wives, soon after he learns that his second wife has merely cut a few leaves off it to wrap some food. He hates such a deed.

Unfortunately for her Okonkwo heard it and ran madly into his room for the loaded gun, ran out again and aimed at her as she clambered over the dwarf wall of the barn. He pressed the trigger and there was a loud report accompanied by the wail of his wives and children (11).

Likewise, his out of limit harsh character is shown by putting to death the boy from another clan who has been living under his roof for some years and who has been calling him father. He is doing such an action because of the bad custom as well as fear of weakness.

"Okonkwo drew his machete and cut him down. He was afraid of being thought weak (19).

Though Okonkwo is regarded as a harsh man, his humanity appears slightly. He feels uneasy after killing the boy. Yet, he encourages himself to be strong anew by questioning himself whether he is a man or a woman.

"When did you become a shivering old woman," Okonkwo asked himself, "you, who are known in all the nine villages for your valor in war? How can a man who has killed five men in battle fall to pieces because he has added a boy to their number? Okonkwo, you have become a woman indeed" (21).

Being a vigorous man, a man of harsh character, he carelessly pays a gun in funeral ceremony and inadvertently kills a boy.

Okonkwo's gun had exploded and a piece of iron had pierced the boy's heart (41).

From this moment Okonkwo will experience a great terrible change of destiny. He has been living in exile in his mother's clan for seven years as the custom says so for a man who has killed a person of his own clan. He, therefore, gets a loss of control of the clan which then loses respect of his gallantry.

His life had been ruled by a great passion—to become one of the lords of the clan. That had been his life-spring. And he had all but achieved it. Then everything had been broken. He had been cast out of his clan like a fish onto a dry, sandy beach, panting. Clearly his personal god or chi was not made for great things (43).

Thus, Okonkwo's strength comes down when he moves to his mother's clan premises. In the tradition, a man is regarded weak when he goes back to his mother. The words that show such a statement run thus:

"It's true that a child belongs to its father. But when a father beats his child, it seeks sympathy in its mother's hut. A man belongs to his fatherland when things are good and when life is sweet. But when there is sorrow and bitterness he finds refuge in his motherland" (44).

As mentioned above that Okonkwo has made gods whom he worships and whom he hopes his children follow his belief. Yet, one of his son, Nwoye, converts to another belief which then makes him fall into a curse.

"What are you doing here?" Obierika had asked when after many difficulties the missionaries had allowed him to speak to the boy.

"I am one of them," replied Nwoye.

"How is your father?" Obierika asked, not knowing what else to say.

"I don't know. He is not my father," said Nwoye, unhappily (47).

The westerners' saying runs as follows: what goes around comes around meaning that what you do will come back to you whether or not it is good for you; Okonkwo undergoes such harsh characters as not being compassionate to others even to his own family, to the weak ones. Now he has to swallow the bitterness. He has to face his own

flesh and blood, his own son, who makes his downfall. His son no longer follows his father's belief which becomes his father's ground of intolerance. His son belongs to another belief, Christianity. By the convert of his son to another belief, he feels that his power of controlling the people of Umuofia soon comes to an end.

Why, he cried in his heart, should he, Okonkwo, of all people, be cursed with such a son? He saw clearly in it the finger of his personal god or chi, for how else could he explain his great misfortune and exile and now his despicable son's behavior? (50).

Yet, he is a man of optimistic. Though he has lost son in the spiritual point of view and been in exile for about seven years in his mother's dwelling, still, he has the hope of being honored by the people of Umuofia. He feels such a thing when the time of going home comes to a close.

He was determined that his return should be marked by his people. He would return with a flourish, and regain the seven wasted years (56).

However, Okonkwo's optimism is wrong. People that he faces now are not the people that follows his way of life for years. People of Umuofia do change their way of thinking. They hate war. They no longer regard him as a great man. Most of them are inclined to the new belief which gives them prosperity by trading. Bowing his head in sadness after Obierika tells him everything about the people's change of behavior, Okonkwo's words run thus:

"Perhaps I have been away too long," Okonkwo said, almost to himself. "But I cannot understand these things you tell me. What is it that has happened to our people? Why have they lost the power to fight?" (57)

Eventually, Okonkwo does lose their confidence from the people who have no spirit of war any longer. The people of Umuofia are not men of war any longer. They fall apart. The words that show his regret run thus:

Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw

breaking up and falling apart, and he mourned for the warlike men of Umuofia, who had so unaccountably soft like women (59).

Okonkwo cannot stand looking at the people of Umuofia turning out to disagree of his killing to the messenger who has changed the people's belief. It means that the people of Umuofia do not meet with his ideas any longer. The curse then really addresses him. No sooner does he notice that the people of Umuofia turn against his belief than he commits suicide.

"That man was one of the greatest men in Umuofia. You drove him to kill himself and now he will be buried like a dog..." He could not say any more. His voice trembled and choked his words (68).

Tufia in Horace Walpole's *the Castle of Otranto*

Manfred is a king of selfishness; in order that he maintains his power for generations, he has to sacrifice everything even his own family. In fact, he does not care of other gender, in this case, female, because a born female means the end of his power. That is why, he wishes to maintain his gender reign as his only son died which then leads him to the fall down of his power.

I have lost my only hope, my joy, the support of my house—Conrad died yester morning (57).

Isabella is a princess who is the fiency of his son, Conrad, whom Manfred hopes to give birth for the existence of the kingdom by his side. However, Conrad has been physically weak. Shortly before the wedding, however, Conrad is crushed to death by a gigantic helmet that falls on him from above. He has to die young. Feeling disappointed of Hippolita, Manfred's wife, who cannot give him a son and having ambition to survive his male generations, Manfred's ignores his wife as well as his daughter and tries to marry his future in law, Isabella.

.....my own and the safety of my people, demand that I should have a son. It is in vain to expect an heir from Hippolita. I have made choice of Isabella" (40).

To fulfill his ambition, he has to do whatever it is, though he has to sacrifice his good relation with his wife and daughter. Thus, his desire to have a son makes him in pursue of Isabella who has hidden herself in a church helped by a peasant, Theodore. Knowing this, Manfred orders Theodore's death while talking to the friar Jerome, who ensured Isabella's safety in the church. When Theodore removes his shirt to be killed, Jerome recognizes a marking below his shoulder and identifies Theodore as his own son. Jerome begs for his son's life, but Manfred says Jerome must either give up the princess or his son's life. They are interrupted by a trumpet and the entrance of knights from another kingdom who want to deliver Isabella. This leads the knights and Manfred to race to find Isabella.

"I shall give no such consent," said the Prince, "but insist on her return to the castle without delay: I am answerable for her person to her guardians, and will not brook her being in any hands but my own" (39).

His ambition to maintain the reign of his own side fades away since Isabella insists on refusing his affection. His life seems to be hopeless since there is no body, the male generations, to continue his reign.

Power and greatness have no longer any charms in my eyes. I wished to transmit the scepter. I had received from my ancestors with honors to my son—but that is over! Life itself is so indifferent to me (58).

Theodore, having been locked in a tower by Manfred because of his saving Isabella, is freed by Manfred's daughter Matilda. He races to the underground church and finds Isabella. He hides her in a cave and blocks it to protect her from Manfred and ends up fighting one of the mysterious knights. Theodore badly wounds the knight, who turns out to be Isabella's father, Frederic. With that, they all go up to the castle to work things out. Frederic falls in love with Matilda and he and Manfred begin to make a deal about marrying each other's daughters. Manfred, suspecting that Isabella is meeting Theodore in a tryst in the church, takes a knife into the church, where Matilda is meeting Theodore. Thinking

his own daughter is Isabella, and blinded by jealousy, he takes a life of Isabella who turns out to be his own daughter, Matilda. His terrible ambition draws his power to an end. Theodore is then revealed to be the true prince of Otranto and Matilda dies, leaving Manfred to repent. Theodore becomes king and eventually marries Isabella because she is the only one who can understand his true sorrow.

"Forgive thee! Murderous monster!" cried Manfred, "can assassins forgive? I took thee for Isabella; but heaven directed my bloody hand to the heart of my child. Oh, Matilda!—canst thou forgive the blindness of my rage?" (98).

CONCLUSION

From the analysis above the researcher comes to know that the two main characters, Okonkwo and Manfred have been cursed in the end of the story. The former is cursed by the loss of honor from his clan after his seven years of being away in exile. As the clan has changed their mind from warlike people to business one and as he feels no supports from them, he then ends life by committing suicide.

The latter is cursed by his uncontrolled ambition of ruling the kingdom by his own side as well as by his blind jealousy to kill his own daughter who should be his lover, Isabella. Then he loses his lover as well as his kingdom.

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